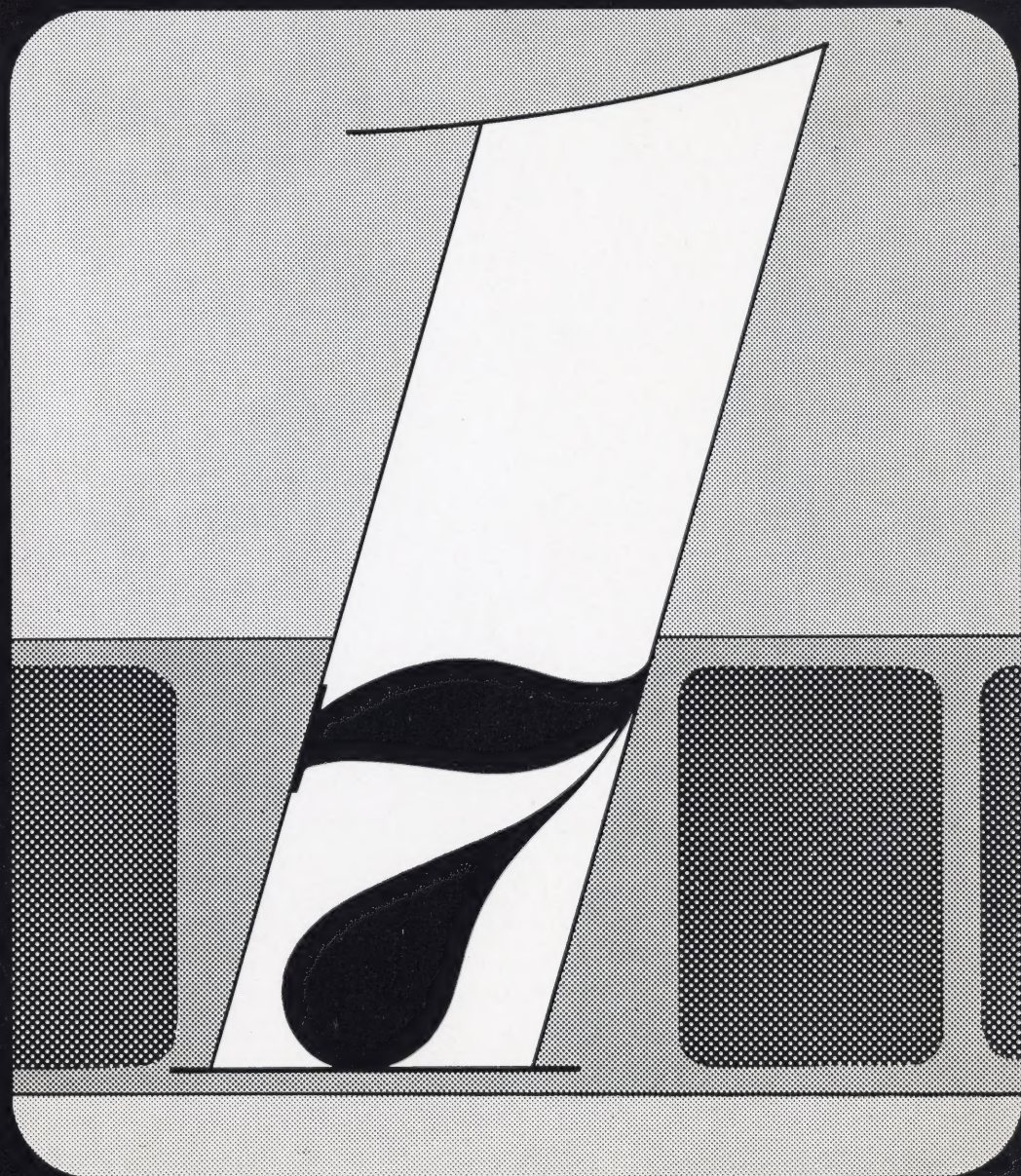


ANNOUNCING

*the 7th london film  
festival • the 1st new  
york film festival*



# A UNIQUE

The British Film Institute  
The Lincoln Center for the Performing Arts  
and the Museum of Modern Art  
present  
The Seventh London Film Festival and  
The First New York Film Festival, 1963

PHILHARMONIC HALL • LINCOLN CENTER • NEW YORK

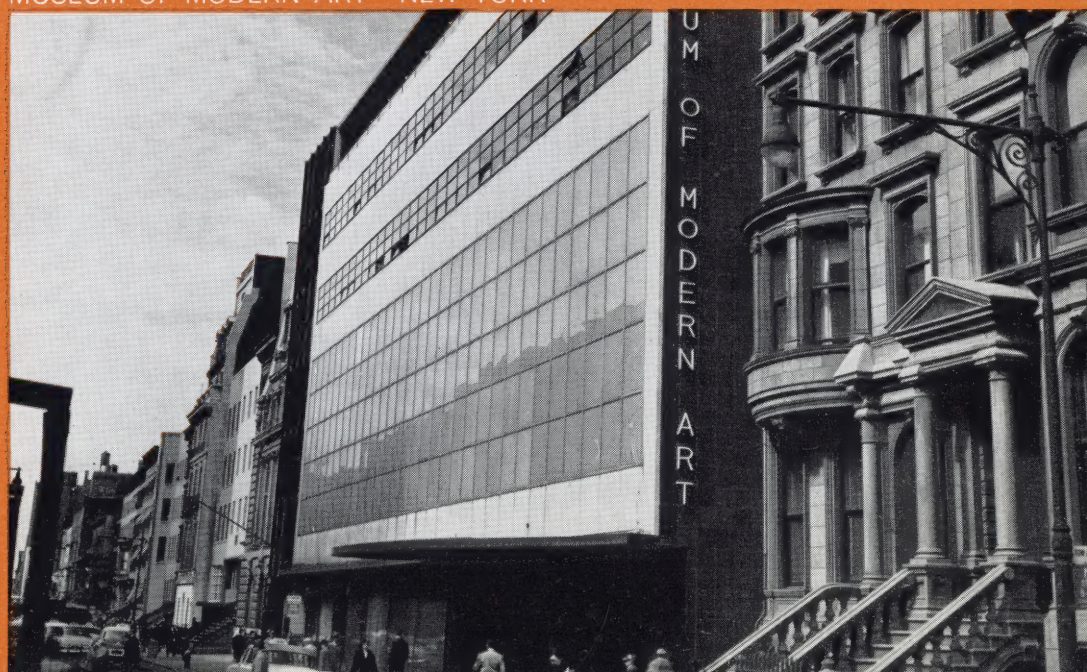


# COLLABORATION



NATIONAL FILM THEATRE • LONDON

MUSEUM OF MODERN ART • NEW YORK



# A UNIQUE

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# FESTIVAL

## *the origin of the collaboration*

Seven years ago, The British Film Institute, in association with *The Sunday Times*, created the London Film Festival. Here was a fresh concept in film festivals—a festival of festivals, so to speak. The program was truly international, yet geography had nothing to do with the choice of films. These were drawn largely from the best films shown at other festivals, and quality was the sole criterion of their selection. If a country had produced three excellent films that year, all three were shown. If it had produced none, it was not represented. There were no judges or juries, no prizes; and there were no starlets. The London Film Festival was dedicated simply to the exhibition of the year's outstanding new films. Londoners were quick to appreciate and acclaim it.

Long before Lincoln Center for the Performing Arts opened in the fall of 1962, its officers decided that cinema must be represented in its performance scheme. They sought the co-operation of the officers of the Museum of Modern Art, whose film library had pioneered in the field they proposed to enter. The two groups agreed that New York—indeed, the United States—needed an international film festival similar in form and content to the London Film Festival. The Center approached the British Film Institute for advice and guidance. Out of their conferences came the trans-Atlantic collaboration of the three non-profit organizations and the creation of the first New York Festival.

# *the pattern of the collaboration*

The New York Film Festival will open on Tuesday, 10 September, 1963, and run for ten days. It will consist of two concurrent programs. In Philharmonic Hall, Lincoln Center will present twenty wholly new feature-length films, as well as the year's best short subjects, chiefly selected from among the prize-winners in other festivals. Each bill will receive a single showing. In its own auditorium, the Museum of Modern Art will present ten programs, selected by Richard Griffith, Curator of the Film Library, from among distinguished films of the past decade which have never before been shown in New York. Each film will be shown twice daily.

The Philharmonic Hall program of the first New York Film Festival will be selected by Richard Roud, Programmes Officer of the British Film Institute's National Film Theatre and Festival Organiser for the London Film Festival. The Philharmonic Hall program will be substantially the same as that of the Seventh London Film Festival, which will open on 15 October for two weeks.

# *the benefits of the collaboration*

The film festivals of New York and London will be significant events in the cultural life of two of the world's largest cities. Their international programs, representing many different points of view and many different methods of film-making, will attract increasingly large and increasingly discriminating audiences. Audiences can enjoy previews of important new films substantially in advance of their first commercial showings, as well as first screenings of recent films which, for a variety of reasons, have not yet achieved the attention they deserve. Film critics can sample a cross-section of all the current film festivals within the framework of a single event, and producers, distributors, and exhibitors have an opportunity to gauge representative audience reactions. The New York and London Film Festivals will, in short, testify to the stature of the motion picture among the performing arts.

## THE COLLABORATORS

IN LONDON

### THE BRITISH FILM INSTITUTE

SYLVESTER GATES, CHAIRMAN, BOARD OF GOVERNORS

JAMES QUINN, DIRECTOR

STANLEY REED, SECRETARY

RICHARD ROUD, FESTIVAL ORGANISER

IN NEW YORK

### LINCOLN CENTER FOR THE PERFORMING ARTS

JOHN D. ROCKEFELLER 3RD, CHAIRMAN, BOARD OF DIRECTORS

WILLIAM SCHUMAN, PRESIDENT

RICHARD P. LEACH, EXECUTIVE DIRECTOR, PROGRAMMING

AMOS VOGEL, FESTIVAL CO-ORDINATOR

### MUSEUM OF MODERN ART

DAVID ROCKEFELLER, CHAIRMAN, BOARD OF TRUSTEES

WILLIAM A. BURDEN, PRESIDENT

RENE D'HARNONCOURT, DIRECTOR

RICHARD GRIFFITH, CURATOR, FILM LIBRARY

CHAIRMAN OF THE SPONSORING COMMITTEE OF THE NEW YORK FILM FESTIVAL:

AUGUST HECKSCHER, SPECIAL CONSULTANT ON THE ARTS TO PRESIDENT KENNEDY

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SOME FILMS  
WHICH HAVE BEEN  
INTRODUCED  
TO ENGLAND  
BY THE LONDON  
FILM FESTIVAL

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L'AVVENTURA  
THE ELUSIVE CORPORAL  
THE EXTERMINATING ANGEL  
FACE IN THE CROWD  
IKIRU (LIVING)  
KNIFE IN THE WATER  
LOLA  
NAZARIN  
IL POSTO  
LES QUATRE CENTS COUPS  
ROCCO AND HIS BROTHERS  
SHADOWS

THRONE OF BLOOD  
UNE FEMME EST UNE FEMME  
VIVRE SA VIE  
WILD STRAWBERRIES  
WORLD OF APU

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